

Old England's "real ale" from a very small brewery

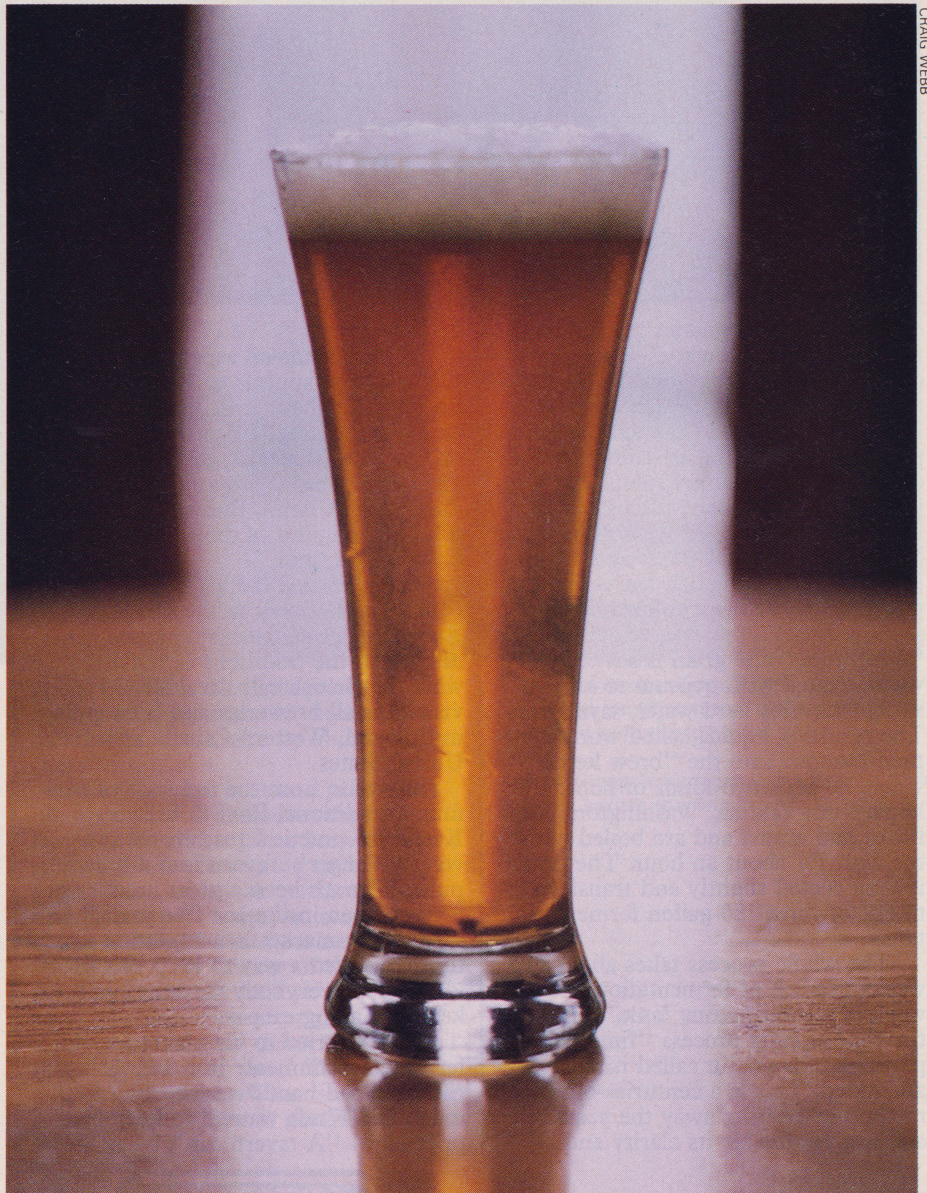
Kevin Keefe claims his warmer, flatter, natural brew is good for what ails you, and without aftereffects. Whatever. His pub brew Ginger's Best is selling like, well, cool beer on a warm day

by Catherine Jacob

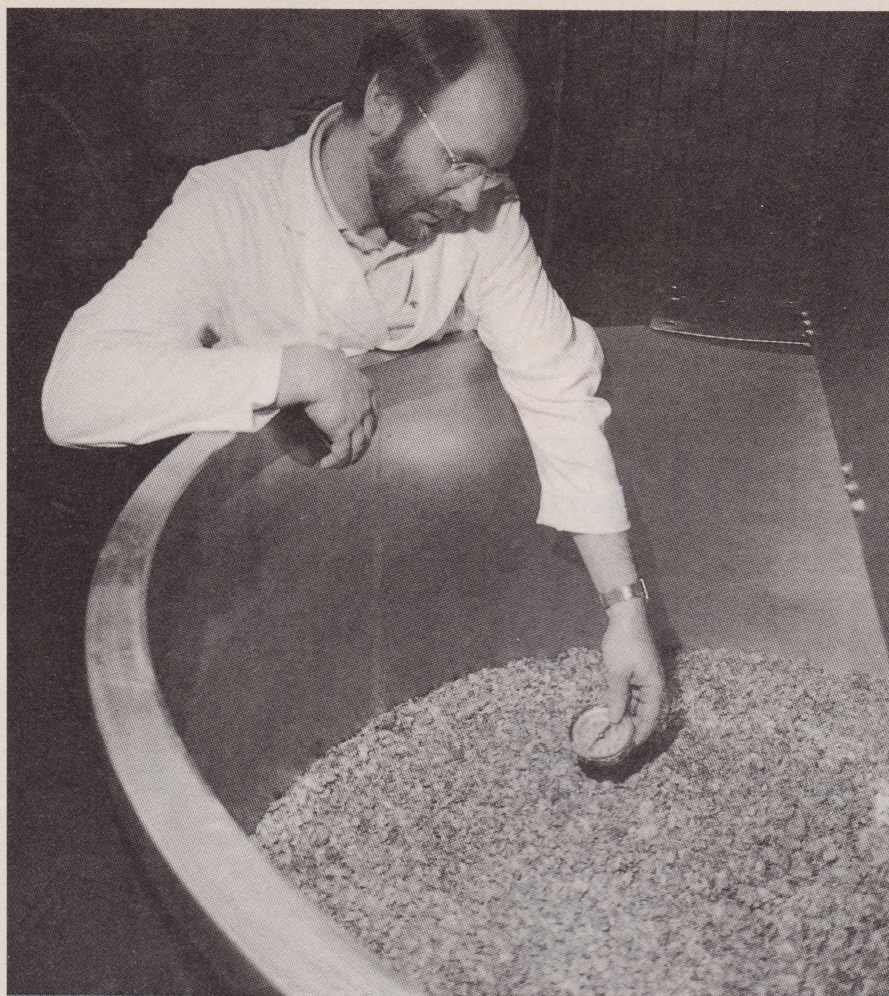
If you love beer but hate hangovers, Kevin Keefe, owner of Ginger's Tavern, claims to have the brew for you. It is an all-grain ale brewed with only natural ingredients. It contains no chemical additives, isn't artificially carbonated and, according to Keefe, won't give you that horrible morning-after feeling. He should know; he brews it himself right on the premises.

If you're looking for something that tastes like the Keith's you have in your fridge at home, you're in for a surprise. "It's quite a shock to the system of a normal beer drinker," says Keefe. If you expect an ale that tastes like the stuff you brew in your basement, you're warmer. So is "Ginger's Best." Served at 45 degrees Fahrenheit, it is warmer than the average Canadian ale but 10 degrees cooler than the British ale it's styled after — "a gesture to Canadian tastes," he says. It has the same alcohol content as locally produced draught at 4.8 to 5 per cent.

Those who like their beer cold and fizzy complain that the ale is flat. "I'm not trying to convert anyone," says Keefe. He still intends to sell all kinds of beer in the tavern. "I'm trying to expand the market for people who are looking for something different." Because of its natural carbonation, Ginger's Best has a smoother, lighter taste. One beer aficionado who brews the occasional batch in his basement gives it his nod of approval. "It's very British," he says.



CRAIG WEBB



Kevin Keefe operates his tiny two-room "Granite Brewery" at the back of his tavern. His equipment came from a brew pub in Winchester, England. He resisted the temptation to purchase state-of-the-art computerized equipment. He wanted something simple and easy to repair. "It's a real traditional system," he says. "People brewed like this 200 years ago."

Keefe uses Canadian barley malt which is crushed in a roller mill and poured into a 120-gallon vessel called a "mash tun." The grain is soaked in water treated with gypsum to harden it. Ale requires hard water, says Keefe. The resulting liquid, called wort, is then pumped into the "brew kettle" where he adds two kinds of hops. The hops, from Yakima, Washington, add flavor and aroma and are boiled with the wort for about an hour. The liquid is then cooled slightly and transferred to one of three 180-gallon fermentation tanks.

The whole process takes about two weeks, a week of fermentation and a week in a conditioning tank. During the conditioning process "finings" — particles of a gelatin called isinglass — are added. This is a centuries-old method of clearing away the yeast cells and it gives the ale its clarity and

brightness.

It's the hands-on aspect of brewing this way that appeals to Keefe. "What I really like about it is, I'm manufacturing something. I like the idea of taking a raw material, processing it and converting it into a retail product." The Granite Brewery can produce a maximum of three 180-gallon batches at a time.

Keefe learned the art of brewing at Ringwood Brewery in the south of England. For six weeks he immersed himself in the traditions of making what the British call "real ale." He visited small breweries and brew pubs in England, Western Canada and the United States.

But aside from the romance of running a traditional English brewery, Keefe had practical reasons for converting Ginger's Tavern into a brew pub. "There's been a great number of taverns open in the last five years," he says. "The market is just getting so thin. I wanted a way to keep this place vital, keep everybody working, and keep it making money."

Ginger's tried to keep ahead by offering entertainment. But the weekly rock and roll bands were costing too much and Keefe wanted to keep his prices low. "A tavern can't be an



entertainment place because there isn't enough money to justify it. A tavern is where you go to get inexpensive food, you meet your friends, you talk and you drink beer." Keefe hopes that 'Ginger's Best' will give him the edge he needs. He's not worried that his competitors will all try to get in on the act, he says, because opening a brew pub takes too much time, too much commitment and too much money.

Getting the Granite Brewery off the ground was no easy task; licensing alone took a year. The brew pub is a relatively new phenomenon in Canada. The first opened just two years ago in Vancouver and so far British Columbia, Manitoba, Nova Scotia and Newfoundland are the only provinces



where they are legal.

The capital cost of getting a small brewery like his started can run from \$50,000 to \$150,000, says Keefe.

Although the figures aren't in yet, he estimates his costs will have been on the lower end of that scale.

"It's a tough business," he adds. Initially, he was brewing three to five times a week and putting in 15-hour days just to try and develop the right formula. He dumped out eight batches before he was satisfied.

Ginger's Best sells for \$1.50 a glass and is doing well. Without any advertising, Keefe is already selling about 500 glasses of the brew a day. "I'm actually surprised at how well it's selling," he says. And sales in general are

up 20 per cent. Keefe hopes to do at least two brews every 10 days and to increase his total sales by about 25 per cent.

In a white lab coat and yellow sailing boots, Keefe measures the temperature of his latest brew as it spills into the fermenting tank. The yeasty smell of hot ale permeates the tiny brewery. It is easy to see that Keefe is excited about his new role as owner and head brewer of the Granite Brewery. "I really believe in beer," he says. "I think it's a great product. I think people should drink more of it. I think it's good for you." That may be a disputable point. What isn't arguable is that Ginger's Best is good for Kevin Keefe. **c**

Left: Brewmaster Kevin Keefe checks the reading in his "mash tun" where the grain is soaked before adding the hops

Above: Ginger's manager and bartender, Rick McInnis serves the British-style brew

No desks, no grades: the new education is back

At the Dalhousie University Elementary School, tots learn how to build a house. There's no division of subject materials, and reading and writing are secondary. It looks like chaos but it stimulates little minds

by Margaret Macpherson

In one room, nine children are clustered around a small table littered with precise measuring tools and bits of intricate machinery. The questions they ask a visiting machinist are surprisingly apt. "What happens if a gear breaks?" "Are you in a union?" "Do men and women get paid the same amount of money?"

In the next room, five pairs of slightly younger children are experimenting with pails hoisted by a double pulley system. Each child has a notebook and while one pulls a string that eventually lifts a pail, the team-mate sketches the procedure. Their talking and laughter intermingles with the sound of French conversation coming from behind a closed door.

Methods of educating children have changed greatly in the past 20 years. "No talking, no touching," the rules of the old school, have given way to a new standard. Hands-on learning has become the catchphrase of the 1980s and a private elementary school in the heart of Halifax has embraced that philosophy.

The Dalhousie University Elementary School, located on the Dalhousie campus, has been run by the university's department of education since 1974. Administered by a committee of teachers, parents and the education department, the school adopted various approaches to education in turn since it started up in the mid-1970s.

"Because we have always operated as a

demonstration school, the curriculum mirrored the current views of the education department," says committee chairman Ruth Gamberg. "In 1979 the thematic approach to education was established and it has been the continued theory for the school's program."

Recognized by the provincial department of education as a private school, the institution is funded by tuition fees of \$185 a month. Of the \$65,500 budget for the 1984-85 school year, only \$1,500 was allotted to the school by the education faculty although the university does cover the costs of maintaining the Arts Annex building where the school is housed.

Approximately 35 children are enrolled, with a balance kept among ages and genders. The curriculum is carefully explained to parents prior to enrollment, as is the fact that education students from various universities in the city observe the education approach in action.

Winnie Kwak is one of three teachers at the school. She agrees the activities "could resemble total chaos." But although there are no desks, no grades, no designated classrooms and no rigid division of subject material, the school does have a specific curriculum.

Rather than being structured around traditional subjects — reading, writing, math — the format for each year revolves around a theme. "We work with a huge topic and explore all

aspects of it in depth," said Kwak.

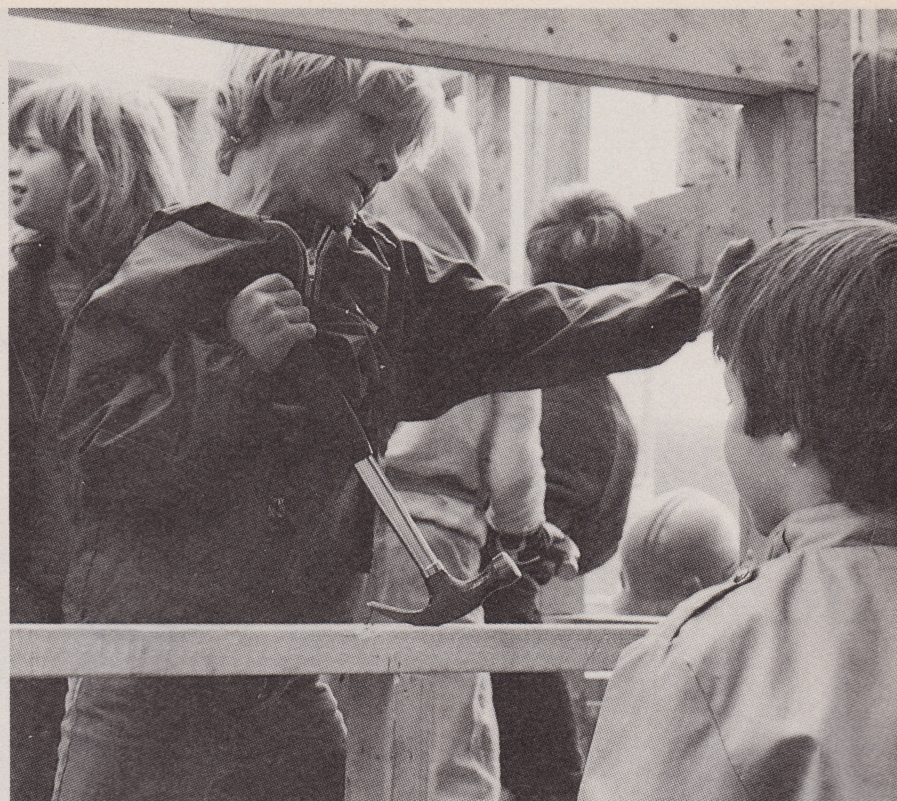
"This year the theme is construction and, rather than just learning how to read and write, children here are learning the adult process of basic problem solving."

"The thematic approach to education gives children a framework to hang their information on," adds part-time teacher Meredith Hutchings. "When we ask them to write down all the tools necessary to build a house, for example, they know that it's more than just an exercise in writing. The children know there's a reason for it and so it's easier to make sense out of the learning."

With the very young children (some are only four years old) the theme for the year is introduced through something called "brainstorm sessions."

"We start out by talking about shelter and houses and how important they are," explains teacher Judy Altheim. "After I write down all their ideas, they copy down the brainstorm session. For some it is their first writing experience and, while their scribbles may not resemble what was originally written down, the ideas are their own and they are learning to think independently."

In education terms, this method of learning how to read and write is called the whole language approach. Reading for meaning, rather than sounding out words phonetically, encourages understanding of real ideas



Hands-on learning: hammer and nails as well as reading and writing

PAUL CHISLETT

that children can relate to. "We do not emphasize accuracy here," adds Altheim. "By writing, then reading to a partner, accuracy will eventually come."

While the "yongs" are learning the rudiments of reading and writing, children in the other two groups, called "middles" and "olds" are putting their newly acquired knowledge into practice. Field trips over the last school year have taken 20 children to various construction sites where questions dreamed up in brainstorm sessions are asked of actual construction workers. Furiously written down in notebooks, answers to questions such as "How far apart do studs have to be?" are applied in the construction of model houses. Each cardboard model is a variation on the playhouse that is to be built in the playground of the school. All are assembled perfectly to scale, incorporating mathematics into a practical exercise.

To give the children a taste of the municipal process, the teachers took them to see Martin Giddy, the senior architect of the Dalhousie planning department. "It was fun," said Giddy. "I was acting as the city official to give the kids a better understanding of the huge process involved in getting something built."

The meeting with Giddy lasted over an hour. And the outcome, after intense discussion about building codes and structural soundness, was a permit for the pupils. Building was soon to begin.

The playhouse went up in a few days with the help of parents. It represents a year of specially structured learning which includes not only the fundamentals of elementary education but the more adult skills of communication and social interaction.

Children who leave the Dalhousie school enter a Grade 5 level of the public school system. "Integration into a regular elementary school doesn't seem to be a problem for our kids," said Kwak. "They leave with a basic knowledge of problem solving."

In addition to offering an alternative to traditional education, the Dalhousie University Elementary School acts as a training ground, and a model, for education students at various universities throughout Halifax. Undergraduates at Dalhousie's dental school came to the classroom and gave a series of talks on dental hygiene. Physical Education students at Dalhousie plan and implement the children's recreational program.

The children at the Dalhousie School are talking and writing about joists and nails rather than Dick and Jane, and the playhouse behind their school is the tangible results of a new approach to education. Hands-on learning built a house. **c**



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There's So Much To Sea

by Patricia Ann Holland

When summer doldrums strike city-dwellers, the beaches have lost their initial appeal, and the kids ask "What can we do tomorrow?"; the Halifax-Dartmouth area can provide a variety of solutions — hiking, canoeing, cycling, all within easy reach.

The overriding advantage for local residents and visitors is the easy access to recreational facilities and activities. Take, for example, the North West Arm. Home to ocean-racing yachts and power boats, it has seen the return in recent years of canoes and rowing shells. Instruction programs and canoe rentals are available on both sides of the Arm.

St. Mary's Family Recreation Centre, off Jubilee Road, operates classes for both youngsters and adults at minimal cost through the city recreation department. Canoe rentals can be arranged by the hour or day, or to groups running day camps in the city. A canoe safely holds three adults or a family of four. Life jackets, paddles and advice are included. Canoeing on the Arm requires some caution due to the tide, and the traffic of sail and motor boats.

At the Dingle, across the Arm, mini-camps for youngsters from age 6 to 12 are conducted each weekday morning in July and August, offering nature projects and adventure activities, seashore and pond studies.

Dartmouth boasts 23 lakes and is known for the competitive racing at its major canoe clubs, Banook, MicMac, Senobe and Abenaki. The city's parks and recreation department also offers a free instructional program to promote the safe use of canoes.

Three of the seven Chain Lakes — Charles, MicMac and Banook — are part of the historic Shubenacadie Canal system which, in the 1860s, provided a direct water route between Halifax Harbour and the Bay of Fundy. A project to restore some of the man-made locks is underway through a federal-provincial agreement. In time, it is hoped that canoeists will be able to retrace the route of the Indians along the waterway.

The booklet, *Canoe Routes of Nova Scotia*, rates 12 suitable locations within a short drive. Notes on sea paddling can be requested for a trip to McNab's Island in Halifax Harbour. The information is intended to give an overview of the island. Canoe rentals and outfitters are also listed.

Walking is considered by many medical experts to be the best possible exercise for people of all ages. It can be as simple as a leisurely tour of Point Pleasant Park in the south end of Halifax, or as challenging as a near-wilderness experience in Hemlock Ravine.

Detailed information on the many trails near Halifax-Dartmouth can be

Salt water canoeing and other treats for a summer's day

found in *Hiking Trails of Nova Scotia*, a joint effort of the Hostelling Association Nova Scotia and the provincial government. Many formal trails have been developed nearby — on McNabs Island, at Jack Lake in Bedford and in Shubie Park, Dartmouth.

Unique in the province is the Old Annapolis Road Hiking Trail on Bowater Mersey Paper Company land near St. Margaret's Bay. Hikers and loggers share the forest of red spruce, fir and maples, though not at the same time. The trail is open from May to September on week nights and weekends only. It is in use for the logging operation at other times.

Within the city limits of Halifax are two parks with historic interest as well as natural beauty. The better known, Fleming Park or "The Dingle" on the



Hemlock Ravine: a forest in the city

North West Arm, commemorates the first elected assembly held in the British Empire — 1758, in Halifax. Always popular for its supervised sandy beach and pleasant walking paths, it has undergone renewed development to accommodate the increasing numbers of people who are staying closer to the city for outings. Now there is a 10-km trail around the Frog Pond, most of it accessible to wheelchairs. Grassy areas have been expanded towards the Armdale Rotary end of the Arm, and a path from the water leads to a height of land that gives an eye-level view of the Dingle Tower.

A relatively new project of City Recreation is Hemlock Ravine, a 200-acre forested area extending from the shore of Bedford Basin inland towards the Bicentennial Highway. The land was originally the site of the summer home of Sir John Wentworth, Nova Scotia's Loyalist Lieutenant Governor from 1792-1806. Today, access to the ravine is easily found from Kent Avenue, opposite the familiar Rotunda or Music Room of Prince's Lodge.

The park was officially opened in June of this year, and George Taylor, outdoor specialist for the Halifax recreation department says it is "the most valuable natural resource in the city... comparable to Stanley Park in Vancouver. The ravine has hemlocks 350 years old."

If Dartmouth is "the city of lakes", then Halifax is "the city of hills." Cyclists would be wise to plan their routes in both cities to reduce the hard pedalling and take advantage of the natural beauty of the parks and water.

The booklet, "Bicycle Tours in Nova Scotia" provides descriptions and maps of Halifax-Dartmouth, and of six tours to the surrounding countryside averaging a distance of 50 kilometres.

Halifax and Dartmouth are justifiably proud of their summer recreation areas which offer something for almost every outdoor enthusiast, be it on land or water. The heritage of the past is being preserved while steps are being taken to plan for the needs of present and future generations.

For further information... *Hiking Trails of Nova Scotia*, found at the N.S. Government Bookstore, Hollis and Sackville Sts., the Trail Shop and bookstores; also *Canoe Routes of Nova Scotia* and *Bicycle Tours of Nova Scotia*. Or call: city of Halifax Recreation Department, 421-7600; County of Halifax, Recreation & Tourism Department, 477-5641; City of Dartmouth, Parks & Recreation, 421-2307; Sport Nova Scotia, 425-5450. ©



Women at Dal: after 100 years, is equality here?

A century ago this year, Margaret Newcombe graduated from Dalhousie University. She was the first woman to do so. Most of Canada's older colleges are marking a similar occasion during this decade. In Atlantic Canada the anniversary at Acadia occurred in 1984. At UNB it will be in 1989. Mount Allison was the pioneer, granting the first bachelor's degree to a woman in the British Empire in 1875.

Anniversaries of this kind tend to accentuate the positive. But the admission of women to degree-granting institutions did not imply acceptance of equality of the sexes by the men who controlled the centres of learning. The champions of women's equality argued in favor of women's education as a right. But women's rights had little to do with their admission to university. It owed more to the belief that it was the duty of society to cultivate the minds of its supposedly few exceptional women, while the rest were expected to stay in their places.

Indeed, in the first generation following the arrival of women at university, the quality of women graduates vis à vis their male counterparts was very high. At Dalhousie Eliza Richie, who graduated in 1887, went on to Cornell where she obtained a PhD in 1889 and an academic position at Wellesley, one of the pre-eminent women's colleges in New England.

Another brilliant graduate was Agnes S. Baxter, a mathematician, who also completed her doctorate at Cornell. She died young but not before she had given up her career for marriage to a fellow Dalhousian. Baxter's marriage reminds us of a second reason for admitting women to university. Higher education admirably equipped women to become suitable wives for their male peers. Ironically, conventional wisdom would have us believe that women went to university to seek husbands. Quite the contrary: their presence served the convenience of the wife-seeking doctors, lawyers, teachers, ministers, and academics-to-be. They went to college to participate in the great adventure of learning from which they had been so long excluded. Marriage, as an ulterior motive, was a female put-down, concocted by the

chauvinists of a later generation.

But marriage was good for the university. It produced lots of future Dalhousians, which brings us to the third reason for admitting women to university. The expansion of higher education created a demand for students. In retrospect those pre-World War I fees may seem low but they provided the bulk of the revenue for the university. Women paid the same fees as men. And this despite their exclusion for the first couple of decades from the library reading room and the gymnasium, where they were likely to distract the boys. To say nothing of their exclusion from the professional schools, especially law, the jewel in Dalhousie's crown, to which they were denied access until 1915.

The First World War made a difference. Female students overran the campus and while the proportion of women dropped after the war, it rose as high as 40 per cent in the Arts and Science faculty on the eve of the Depression. Respect for education was becoming an important factor, especially for those of Scottish Presbyterian background whose children dominated the enrolment at Dalhousie.

Which brings us to the fourth reason for the admission of women to university in the 1880s. For the preceding 30 years women had gradually increased their prominence in the teaching profession. University provided training beyond high school and normal school for the teachers required to staff the burgeoning secondary schools of the region. Teaching was the only genteel employment readily open to women at the turn of the century. The vast majority of Dal's early women graduates went into the school systems, both public and private.

The first generation of women at Dalhousie was made up of mature women who were in their mid-twenties when they first entered its hallowed halls. They knew something of the world and were well equipped to face university life. They relied on their sister students for support since most extra-curricular activities were strictly sex-segregated. Women students also lacked exposure to female faculty.

Women did not really begin teaching in the university in earnest until World War One when they were needed to replace the professors who had gone off to war. Dalhousie did not give a woman professorial status until 1932. The Depression permitted the administration to discriminate against women in terms of salary with impunity. World War Two brought more women onto the faculty, partly to replace enlisted men, partly to cope with an increased need for medical education.

Meanwhile the number of female undergraduates began to rise and in 1949 the establishment of the nursing programme seemed to strengthen women's role at Dalhousie. Yet, this was the period when the discrimination against women reached its peak. Women were forced to retire at 60, not 65; women who happened to be married to faculty men were denied tenure and promotion. The salary differential between men and women widened rapidly in the wake of the introduction of new pay scales in the late 1940s. It seemed as though the board of governors had suddenly decided to stamp out female professors before they multiplied. This was also the period of the feminine mystique. Exceptional women could enter the professions if they looked serious but women received more encouragement to compete with one another for the queenships of the faculties. Only four women graduated in medicine in the 1940s as compared with 21 in the 1920s.

In many respects the first 50 years of women in the university were marked by more achievements than the second 50. By the 1960s things had begun to improve and since the early 1970s women in all categories of university life have begun to receive the kind of encouragement which Margaret Newcombe's graduation 100 years ago might have led us to expect. But the continued imbalance between the proportion of women students and the proportion of women faculty proves that women are still predominantly consumers rather than producers of higher education. **C**

Judith Fingard is a history professor at Dalhousie

GADABOUT

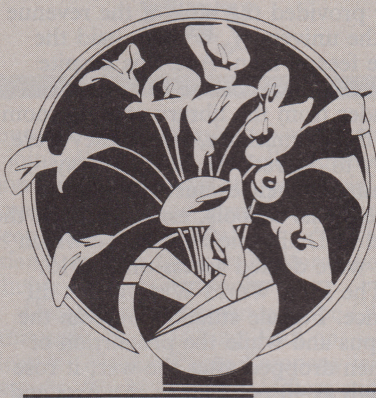
ART GALLERIES & MUSEUMS

Art Gallery of Nova Scotia. To July 28. Main and Mezzanine Galleries: *The Prime Ministers: William Ronald* — A painting exhibition portraying an artist's interpretation of 16 Canadian Prime Ministers from Sir John A. MacDonald to Pierre Elliott Trudeau. The paintings each differ in size and technique and are a response to the personality, rather than the appearance, of the men. Organized by Ronald G. Atkey. Through July. Second Floor Gallery: *Portrait Painting* — 16 works by 12 artists, the exhibition includes a recent Joshua Reynolds acquisition depicting the founding of Halifax. Also included are early 19th century Halifax portraits by post-Reynolds commissioned artists Robert Field and William Valentine, a 16th century Lombard Angel, and images through to the mid-20th century. 6152 Coburg Road. Hours: Mon., Tues., Wed., Fri., Sat., 10 a.m.-5:30 p.m.; Thurs., 10 a.m.-9 p.m.; Sun., 12 p.m.-5:30 p.m.

Anna Leonowens Gallery (N.S. College of Art & Design). July 9-13. Gallery II: *Exhibition of Slip-Casting Class*. Gallery III: *Gordon Butler: Printed Works* — woodblock prints, lithographs and etchings. July 16-Aug. 2. Gallery I: *Vita Plume and Paul Rozman* — weaving and ceramics. July 16-27: Gallery II: *Ron Shuebrook* — drawings. July 16-20. Gallery III: *Louise Michaud: Through Chablis' Eyes* — paintings. July 23-27. Gallery III: *Leslie Sasaki* — paintings. July 30-Aug. 3. Gallery II: *Donna Gallagher* — installation and landscape paintings. Gallery III: *Peter Bustin* — two and three dimensional ceramics. 1891 Granville St. Hours: Tues.-Sat., 11 a.m.-5 p.m.; Thurs., 11 a.m.-9 p.m.; closed Sun. & Mon.

Mount Saint Vincent University Art Gallery. Continuing to July 7. Downstairs: *Traces* — Pat Martin Bates, Victoria and Marlene Creates, Ottawa. Upstairs: *Primer for War* — Jamelie Hassan, London, Ontario. July 18-Aug. 18. Downstairs: *Silken Shorelines* — Diana Dabinett, St. John's, Nfld., Upstairs: *Railroads* — curated by Herbert MacDonald. Bedford Highway. Hours: Mon.-Fri., 9 a.m.-5 p.m.; Sat. & Sun., 1-5 p.m.; Tues., 9 a.m.-9 p.m.

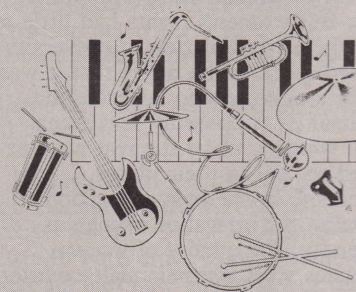
Public Archives of Nova Scotia. To September 30. Chase Exhibition Room: *Robert Norwood's Nova Scotia* — an exhibition of 74 photographs by Robert Norwood evoking the traditional occupations, way of life and scenes of Nova Scotia, 1930s-1950s. *Chambers on Stanfield* — 26 original political cartoons by Robert Chambers on the political career of the Hon. Robert L. Stanfield from 1963 to 1976. 6016 University Ave. Open daily 1-4 p.m.



MOVIES

Wormwood's Dog & Monkey Cinema. July 3: *Margaret Atwood: Once in August*, directed by Michael Rubbo, Canada. July 4-7: *Vertigo*, directed by Alfred Hitchcock, U.S.A. July 10: *Starbreaker*, directed by Bruce Mackay, Canada — modern cinematic techniques and special effects, including animation by sonic vibration, create a futuristic, space-fantasy drama for children. July 11-14: *Fahrenheit 451*, directed by François Truffaut, Great Britain. July 17: *Overtime*, directed by Marrin Cannell, Canada. July 18-19: *Z*, directed by Costa-Gavras, France — Based on the killing of a peace movement leader in Greece in 1963, and the subsequent investigation which uncovered a right-wing terrorist organization with government connections, and the military coup which destroyed democracy in that country. July 20-21: *The Confession*, directed by Costa-Gavras, France — Based on a book by a survivor of the 1952 purges in Czechoslovakia, the story is of a top party bureaucrat tortured and dehumanized by his beloved Communist party leaders into giving a false confession. July 24: Three films, in

French only, with the theme "Women in Sports" — *Les Avironneuses, Handicapée sportive: Rosanne Faflamme and Pour moi seul*. July 25-28: *Alphaville*, directed by Jean-Luc Godard, France. July 31: *The Children's Crusade*, directed by Donald Brittain, Canada. **National Film Board Theatre.** July 5-11: *Man of Flowers*, directed by Paul Cox, Australia — An offbeat comedy about a quietly eccentric late middle-aged man of means and decorous tastes who uses his wealth to indulge his interest in floral arrangements, sacred music and the nude female form. July 12-18: *A Question of Silence*, directed by Marleen Gorris, Netherlands. July 19-25: *And the Ship Sails On*, directed by Federico Fellini, Italy/France. July 26-Aug. 1: *A Nos Amours*, directed by Maurice Pialat, France — A landmark film about adolescent sexuality. While most films about teens coming of age separate youthful sexual rebellion from the households that produced them, *A Nos Amours* observes with lacerating intensity the manner in which a young girl reduces herself to a promiscuous object in order to avoid confronting her most terrifying bonds — the ones with her brother, her mother and her father.



CLUB DATES

Teddy's. Piano bar at Delta Barrington Hotel. July 1-13: *Alan Fawcett*. July 15-Aug. 3: *Peggy Gillis*. Hours: Mon.-Sat., 9 a.m.-1 a.m. Happy hour, 5-7 p.m. **The Village Gate.** 534 Windmill Road, Dartmouth. July 4-6: *Track*. July 11-13: *Hal Bruce and Drifter*. July 18-20: *Domino*. Hours: Mon.-Wed., 10 a.m.-11 p.m.; Thurs.-Sat., 10 a.m.-12:30 a.m.

FESTIVALS

July 25-Aug. 4: **Atlantic Film and Video Festival.** This is an international film festival which includes entries from Europe, Asia and North America. A special focus is placed on the development of Atlantic and Canadian cinema. This year's theme: Women's Cinema. Pick up a program at Wormwood's Dog and Monkey Cinema or phone Gordon Parsons at 422-2700 for more information.